

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XII

NEW YORK, JUNE, 1917

NUMBER 6



JOSEPH HODGES CHOATE

AS HE APPEARED IN THE EARLY YEARS
OF THE METROPOLITAN MUSEUM OF ART
FROM A PHOTOGRAPH TAKEN BY SARONY IN 1886

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

IN MEMORIAM
JOSEPH HODGES CHOATE

DIED MAY 14, 1917

INCORPORATOR OF THE METROPOLITAN MUSEUM OF ART, 1870—TRUSTEE CONTINUOUSLY FROM 1870 UNTIL THE DAY OF HIS DEATH—FIRST VICE-PRESIDENT, 1910—1917

PREËMINENT as was Mr. Choate in the spheres of law, diplomacy, and statesmanship, responsive as he always was to every call for public service, his memory will be cherished by The Metropolitan Museum of Art for his wise and efficient leadership at the time of its organization and in the earlier years of its development. To him in large degree the Museum owes the breadth of its original scope, embracing all arts and embracing art in its relation to education and practical life as well as to the enjoyment of the beautiful. To him also the Museum is largely indebted for the form of its relation to the City of New York, which has made it essentially a public institution, a museum of the people, sustained largely by the people and administered for the people.

He was a member of the Provisional Committee, appointed in 1869, following the initial meeting of public-spirited citizens of New York under the presidency of the venerable William Cullen Bryant, when they determined that "it was expedient and highly desirable that efficient and judicious measures should at once be initiated with reference to the establishment in the city of a Museum of Art, on a scale worthy of the metropolis and of a great nation." Though at that time young in years, he was already distinguished in ability and public spirit.

Nearly half a century has elapsed since then. During all that time, except when patriotic duty called him to represent his country at the Court of St. James's, Mr. Choate was constant in his watchfulness over the institution which he helped to found, always ready as its wise counselor, gracious as its spokesman, a true prophet of its future. A member of the Executive Committee of its first Board of Trustees, he ever remained active, helpful, cheerful,

giving, as he himself said of his associates, "unstinted time and study to the advancement of their cherished purpose"—the encouragement and development of the study of the fine arts, and the application of the arts to manufactures and practical life, and to that end, of furnishing popular instruction. Even during these later years, after having declined to accept the Presidency of the Museum, he continued his active service both as First Vice-President and as a member of its Executive Committee.

The Trustees of The Metropolitan Museum of Art, deeply conscious of their loss in his death, record their testimony to the high service rendered by him to the Museum during his forty-seven years of trusteeship, and through it to his city and his country.

As illustrative of his relations to the Museum, his grasp of its scope, and his hopes for its future, many of which have been realized, they direct that the essential parts of his address at the opening of the first Museum building in Central Park on March 30, 1880, be reprinted in the next issue of the MUSEUM BULLETIN.

ADDRESS OF
JOSEPH H. CHOATE

AT THE OPENING OF THE MUSEUM BUILDING
MARCH 30, 1880

MR. PRESIDENT, LADIES AND GENTLEMEN: If, as has sometimes been said, it is dangerous to know too much about Art, you must admire the caution and wisdom of these Trustees in putting forward their most ignorant member to express their sentiments on this occasion.

In their name I bid you a most hearty welcome to these halls. We congratulate ourselves upon the fortunate auspices by which the day is marked. An era of unexampled prosperity gladdens all hearts, and favors so bold an undertaking. The State for almost the first time in its history, with liberal bounty has provided and equipped a suitable building as the permanent home of the Museum. The presence of the honored President of the Nation

assures us of that general and popular sympathy without which no such institution can prosper, and this great company of the fair, the wise and the powerful, representing the best influences of the city, is itself a living guarantee of substantial encouragement and support.

I shall not attempt to narrate the trials and struggles through which this youthful institution has reached this tenth anniversary of its birth. It has had the usual lot of all infants, and has narrowly but happily escaped the inevitable perils and maladies by which the majority of such undertakings are strangled in their cradles.

The little that it has already achieved as the beginning only of what it hopes in after times to accomplish is now spread before your eyes—for your criticism, certainly—and, if it meets your approval, for your hearty coöperation.

He who returns to his native land with fresh memories of the Louvre and of Kensington, to compare those splendid results of time and of wealth with this our feeble embryo, may well regard it with concern and solicitude; but, could he point to one of the grand old museums of Europe that in its tenth year, without the aid of governmental subsidies or of royal bounty, could show such valuable results as those which are now and here exhibited? Indeed, the Duke of Argyll, a high authority on such a subject, was pleased, on his recent visit, to say to General Cesnola that the British Museum, of which he is himself a trustee, had not in thirty years from its foundation accomplished so much. We beg you always to remember that what has already been done is the work of a very small number of persons, who fully recognize the fact that a great and useful museum of art could not be created in one decade or one generation; that nothing is so hard as a beginning, and that it must be left to time, and to a larger knowledge and riper experience to improve and perfect it.

I will not call a blush to the cheeks of my associates who sit around me, by telling how they have labored and suffered during these ten tedious years to bring to pass the little that this hour has realized. But some

of them have poured out their money like water, and each in his degree has given unstinted time and study to the advancement of their cherished purpose.

The erection of this building at the expense of the public treasury for the uses of an art museum was an act of signal forethought and wisdom on the part of the Legislature. A few reluctant taxpayers have grumbled at it as beyond the legitimate objects of government, and if art were still, as it once was, the mere plaything of courts and palaces, ministering to the pride and the luxury of the rich and the voluptuous, there might be some force in the objection. But now that art belongs to the people, and has become their best resource and most efficient educator, if it be within the real objects of government to promote the general welfare, to make education practical, to foster commerce, to instruct and encourage the trades, and to enable the industries of our people to keep pace with instead of falling hopelessly behind those of other States and other Nations, then no expenditure could be more wise, more profitable, more truly republican. It is this same old-fashioned and exploded idea, which regards all that relates to art as the idle pastime of the favored few, and not, as it really is, as the vital and practical interest of the working millions, that has so long retarded its progress among us.

The most enlightened nations of Europe have long since learned to treat the whole subject of art education as one of governmental and public concern, and have freely expended large amounts of public money in making it general, as the only way to make it practical and effective.

Museums and galleries, schools of design, and the universal teaching of drawing as a necessary element in the education of all children, have been the chief means adopted, and with marvellous results.

In our own country almost nothing in the same direction has yet been undertaken. The State of Massachusetts and the City

of Boston, those bold pioneers in all good ideas and good works for America, have set us a wise example, and if New York would maintain her title as the Empire State she cannot neglect the warnings that come to her from all sources. It was in this belief that the founders of this Museum, stimulated by the wise examples set them abroad, and conscious at the same time that whatever was to be done for art among us must be begun, at least, by private means and personal enterprise, projected the undertaking whose progress you have to day been invited to witness.

They knew the difficulties that lay before them, and fully appreciated the burdens which they volunteered to assume. They looked for success only to the far-distant future and certainly never expected in so short a time to accomplish the half of what has already been done. Let me briefly state to you their purposes. They believed that the diffusion of a knowledge of art in its higher forms of beauty would tend directly to humanize, to educate and refine a practical and laborious people; that though the great masterpieces of painting and sculpture which have commanded the reverence and admiration of mankind, and satisfied the yearnings of the human mind for perfection in form and color, which have served for the delight and the refinement of educated men and women in all countries, and inspired and kept alive the genius of successive ages, could never be within their reach, yet it might be possible in the progress of time to gather a collection of works of merit, which should impart some knowledge of art and its history to a people who were yet to take almost their first lessons in that department of knowledge. Their plan was not to establish a mere cabinet of curiosities which should serve to kill time for the idle, but gradually to gather together a more or less complete collection of objects illustrative of the history of art in all its branches, from the earliest beginnings to the present time, which should serve not only for the instruction and entertainment of the people, but should also show to the students and artisans of every branch of industry, in the high and acknowledged stand-

ards of form and of color, what the past had accomplished for them to imitate and excel.

It was also a prominent feature of the trustees' plan, in which some progress has already been made, to establish a Museum of Industrial Art, as distinct from the beautiful in art, for the direct and practical instruction of artisans, showing the whole progress of development from the raw material, through every artistic process to the most highly wrought product of which art is capable. They hoped also to establish under the direct auspices of the Museum, industrial schools for the thorough education of apprentices and workmen in their several branches of industry. Thanks to the liberal interest of a single public spirited citizen, two such schools are already in successful operation, and others will be opened as soon as means for the purpose are realized.

The importance of that particular effort cannot be overstated. Why should we depend upon the Old World forever for almost every object of beauty that our lives require? Why should we continue to pay as we do, a hundred and fifty millions a year to the nations of Europe for the products of art industry which our civilization demands, when by instructing our artisans as they have instructed theirs we can make them all for ourselves? It is time for a thoughtful and industrious and a proud nation to answer such questions as these.

It is the popular and practical tendency of modern art which chiefly engages the attention of the trustees, and strict attention to it must be essential to the success of this or any other museum. We dare even to believe that already the indirect influence of this undertaking upon the taste of the community and of the trades is beginning to be felt. The splendid display of articles of artistic beauty in our shops, the improved taste exhibited in the decoration and furnishing of our dwellings, and the great increase in the purchase and importation of real works of art, when compared with the meagre and barren memory of the last generation, indicate a rapid and

permanent advance in the general knowledge of the subject in the last ten years, and we have good reason to believe that when the irresistible inventive genius of America shall be instructed and regulated by a technical training that shall be worthy of it, our domestic product of articles of beauty shall in time equal and supplant the foreign importations upon which we now almost exclusively depend, and that at last American art shall furnish all that is best adapted for the decoration of American life. It is only within the present century that the fine arts, which were always before the private property of the rich, have extended their range so as to provide for the actual wants and comfort of the people. The great art teacher of England has said that "at the moment when in any ancient kingdom you point to the triumphs of its greatest artist, you point also to the determined hour of the kingdom's decline; that the names of the great painters are like passing bells; in the name of Velasquez you hear sounded the fall of Spain; in the name of Titian, that of Venice; in the name of Leonardo, that of Milan; in the name of Raphael, that of Rome." But surely in the art of the future, which rests upon and ministers to the education, the wants and the daily life of the people, all this will be changed and the perfection of a nation's arts will mark the period of her highest prosperity.

Whoever labors for the growth of American art must look for his reward not to this age only, but largely to the distant future. And who shall dare to set limits to the possibilities that await the energies of this vast people in any department of human effort? It is not fifty years since the possibility of an American literature was scouted and sneered at by the scholars of England, and already the proud Court of St. James has welcomed an American historian to whom the world of letters

paid homage, and an American poet of whom the English speaking race is proud, as the fitly designated representatives of the young Republic, and who in the light of this experience shall dare to despise or doubt the prophecy that in the fulness of time American architects and painters and sculptors may be held in equal honor?

A SUMMER EXHIBITION

THE Trustees announce an event of very considerable interest, the exhibition during the summer months and into the autumn of the important collection of pictures belonging to John H. McFadden of Philadelphia. The paintings are by the most famous British artists of the eighteenth and early nineteenth centuries. During the building of the owner's new house these pictures have been publicly shown, first in the Pennsylvania Academy of Fine Arts in Philadelphia and lately in the Carnegie Institute in Pittsburgh. The collection has been forming for the last thirty years and is regarded by certain authorities as the greatest in private hands consisting solely of works of this school. Beginning with Hogarth, the first of the painters in whom the characteristics of the English temperament found expression, most of the great names are represented. There are excellent examples of the portrait painters, Reynolds, Gainsborough, Romney, Raeburn, Hoppner, and Lawrence, and the landscape of the epoch is shown in its imaginative aspect with Wilson and Turner and realistically with Crome and Constable. There are forty-five pictures in the group and each is worthy of special study. Few private collections have the singleness of purpose and the homogeneity of effect that this one displays, each work enhancing the appearance of its neighbors.

The exhibition will take place in Gallery 6 on the second floor, beginning as soon as possible after June 18, and will last for about four months.

THE TOMB OF NAKHT AT THEBES¹

THE Trustees of The Metropolitan Museum of Art announce the publication under the above title of the first of the series of volumes to be issued under the Robb de Peyster Tytus Memorial Fund, given for the purpose by Charlotte M. Tytus, in 1914.

In 1907 the Egyptian Expedition of the Museum established at Thebes a special branch of its work which had for its purpose the copying and recording of the painted scenes and inscriptions in the tombs of the high dignitaries of Egypt's ancient capital.² These wall scenes, which in many cases remain in a brilliant condition of preservation, are our best extant examples of Egyptian painting at its period of fullest development, while from the varied nature of the representations they are also one of our principal sources of information upon many sides of daily life and religious belief during the period of the Empire.

In undertaking this side of its work the Expedition was fortunate in securing the services of Norman de Garis Davies, whose broad scholarship in this field of Egyptian archaeological research was widely known from his valuable series of contributions to the subject, based especially on his painstaking labors for many years in the tombs of Tell el Amarna, Deir el Gebrâwi, Sheikh Saïd, and other sites. His present work at Thebes on behalf of the Museum's Expedition had made considerable progress when, in 1914, the munificent gift made by Mrs. Tytus in memory of her son, who had himself carried on archaeological work at Thebes, at once placed this branch of the Expedition on a most advantageous basis. Generous provision was made for conducting investigations for a period of five years on the most representative private tombs

¹The Tomb of Nakht at Thebes by Norman de Garis Davies. Volume I of the Robb de Peyster Tytus Memorial Series. Folio; xxv [i], 79 [1] pages; 12 illustrations in text, 15 photographic plates, 5 line drawings or key plates, and a frontispiece and 9 plates in color. New York, 1917.

²See the Bulletin for March, 1911.

in the Theban necropolis and for the publication of these studies in a series of volumes of which the present one, describing and illustrating the Tomb of Nakht, is the first. Thus, as Mr. Davies writes in his Introduction, "With this volume The Metropolitan Museum of Art commences an enterprise which, though far from being pioneer work, has the merit and privilege of renewing a task long neglected—that, namely, of using the fullest mechanical resources of the time to present the sepulchral art of Thebes in faithful reproduction for the benefit of those who must perforce study the wonders of the world in books."

The necropolis of Thebes, a veritable "city of the dead," lies on the western side of the Nile valley some three miles from the river, on the opposite bank of which is the site of the ancient city, now represented by the modern villages of Karnak and Luxor, and the great temples named after them. Of the city itself few traces have been found, the mud of its crude brick walls having become one again with the soil from which it was derived. Yet Thebes has not altogether perished. As each household passed away and the riverside city knew it no more, its members entered into fresh habitations, more luxurious perhaps and certainly more lasting, in the slopes of the Libyan hills across the river.

These Libyan mountains form an ideal and impressive "Campo Santo." Right opposite Thebes they rise from the foothills in steep slopes or sheer walls to the height of several hundred feet, and in their slopes and hidden gorges many of Egypt's kings and queens as well as courtiers found their final resting places. In the center of this field is the chief burial place of the official and priestly classes of the Eighteenth Dynasty—the hill of Sheikh Abd el Kurneh—in the lower slope of which lies the rock-cut tomb of Nakht, scribe and serving-priest of Amon, who died about the end of the reign of Amenhotep II (approximately 1425 B. C.).

This tomb was first cleared and opened to inspection in 1889 by the Service des Antiquités of the Egyptian Government,

since which time every visitor to Thebes has been fascinated by its brilliant coloring and by the number of charming vignettes of daily life offered in the compass of a single chamber. In the author's words, "The tourist who generally comes to this tomb fresh from the stiff pantheon and grotesque Hades of the royal tombs, immediately recognizes these pictures as faithful, though quaint, reflections of groups which have caught his eye during his morning ride through the cultivated fields, and he feels intensely refreshed by their simple human appeal. It may be true that the popularity of the tomb has been due as much to its accessibility and good preservation as to its intrinsic merit. But by presenting the average mural art and the typical scenes of the period without any serious deterioration either in color or line, it deserves very careful publication and study. This tribute of respect seems to have been paid to it even in its own day, for many tomb-scenes in the necropolis appear to have been inspired by it, and in some cases groups have been taken from it or its prototype with but slight alteration."

As the present volume is introductory to the series of Tytus Memorial publications which are to deal with various representative tombs, the author has taken up in a first chapter a comprehensive discussion of the Theban necropolis, its character and extent, its art and its creative ideas, as well as the characteristics in form and decoration of Theban tombs of the Eighteenth Dynasty. A second chapter is devoted to the subject proper of the volume—the Tomb of Nakht—in which an exhaustive interpretation is given of the remarkably interesting scenes painted upon the walls of its principal chapel.

These scenes were copied in color by Mr. Davies and his assistants with a view to the exact rendering of the original in detail and technique. The most characteristic scenes or details of them are reproduced in the volume in a series of ten color plates which unquestionably set a high standard for the future to emulate. Five line drawings or key plates furnish the composition of the walls and scenes.

A complete photographic record of the tomb, wall by wall, as well as a number of views of the necropolis, is provided in a series of fifteen photogravure plates. These are from negatives by Henry Burton, a member of the staff of the Expedition.

DEPARTMENT OF PRINTS: GIFTS

THE Department of Prints has received from an anonymous donor a fine impression of the etched portrait of the Emperor Charles V and his brother Ferdinand by the Master C B and early proofs from four plates by Camille Pissarro. The Master C B, an early sixteenth-century etcher, was, to judge from his work, one of the group of Augsburg etchers of which Daniel Hopfer, who made the earliest datable etching, and his sons Lambert and Hieronymous, are the best-known representatives. In draughtsmanship he shows clearly his dependence upon Hans Burgkmair, perhaps the most important of the Augsburg painters and book-illustrators of the period, while his etching technique is that of the Hopfer family. There seems to be a decided difference of opinion about the worth of C B's artistic performance, A. M. Hind, of the British Museum Print Room, considering him of slight importance, while Herr Gustav Pauli in his *Inkunabeln der deutschen und niederländischen Radierung* ranks him among the best of the Hopfer group. However this may be, the portrait in question is doubtless one of the best of primitive etched portraits, and is technically interesting as a quite typical example of early etching on iron. The four Pissarros include the *Gardeuse d'Oies* and the *Prairie et Moulin à Osny*, impressions of which were included in the recent exhibition of nineteenth-century etchings and engravings. Pissarro, in some ways closely allied with the recent French impressionist group, is best known by his paintings, most of which were executed in the so-called pointilliste manner. His highly personal art appears not as yet to have been accepted by the American amateur of black and white, who finds it rather difficult to reconcile himself to his at first sight rather odd prints, but in

London and on the continent of Europe he has for some time past been considered one of the more interesting etchers of the last quarter of the nineteenth century. Of the impressionists he was the most prolific etcher, and his prints have many of the good qualities which are associated with the work of that group.

Paul J. Sachs has presented a beautiful early impression of R. P. Bonington's little known etching of Bologna. In spite of the fact that it is Bonington's only etched plate, it is typical of his skill as a delineator of architecture. Simply and easily drawn, it has so much atmospheric charm and beautiful linear quality that one cannot be far wrong in thinking it one of the very best of the early nineteenth-century English etchings. Had there been forty plates by him of the same calibre as this, there can be little doubt but that his name would be in all the manuals. It is interesting especially because it seems to show that at a time when the English school was devoting itself to rather calligraphic drawings on copper, Bonington, even in his first attempt, realized some of the more specific etching qualities which were so wonderfully to be developed by the etchers of the third quarter of the century.

The Department of Prints has received from Theodore De Witt twenty-four prints, and from David Keppel, eighty-one. These two gifts, which admirably supplement each other, contain representative prints from the hands of so many of the more important etchers of the last century and of the present time that a very fair idea of the art could be gathered from them alone. Mr. De Witt presented two Turners, and Mr. Keppel three, all five coming from the *Liber Studiorum*. Of these, three are proofs taken from the etched plates before they were mezzotinted. Interesting as impressions from the *Liber* are in any state, the etchings moreover have a distinctly autographic quality which the mezzotinted plates do not possess, their bold linear structure being highly idiosyncratic. There is an old tradition that Turner's etching needle was the tine of a broken steel fork, and even if this is not true, it has nevertheless

its expressive value. There are eight Meryons in the two gifts, Mr. De Witt giving such fine plates as *La Rue des Toiles à Bourges*, *La Pompe Notre Dame*, *Le Pont Neuf*, and *La Tour de l'Horloge*, and Mr. Keppel such psychologically interesting documents as the *Arms of Paris*, *La Petite Pompe*, *La Tombe de Molière*, and the *Collège Henri IV*. While hardly of importance in themselves, the four plates last mentioned are typical of a considerable part of Meryon's etched work, throwing a light upon the mental processes of the deranged artist which illuminates and renders comprehensible the peculiar point of view from which his artistically very important plates were made. *La Petite Pompe*, for instance, is a decorative border containing the following verses, which in some ways have a curious similarity to the work of Jules Laforgue:

C'en est fait,
O forfait!
Pauvre Pompe,
Sans pompe,
Il faut mourir!
Mais pour amoindrir,
Cet arrêt inique,
Par un tour bachique,
Que ne pompes-tu,
En impromptu,
Au lieu d'eau claire,
Qu'on n'aime guère
Du vin,
Bien fin?

Among the old prints given by Mr. Keppel is a very good impression of Reynier Nooms's view of the *Regeliers Poort* at Amsterdam. Meryon was so fascinated by the work of this old Dutch etcher of towns and shipping that he copied several of his views of Paris, and dedicated his famous Paris set to him, with verses ending

Mon maitre et matelot,
Reinier toi que j'aime
Comme un autre moi-même
A revoir, à bientôt!

Nooms, who is also known as Zeeman, was one of the most amusing of the lesser Dutch

etchers, and had a personal quality and savor such as few of his fellows possessed. There are also impressions of nine Hadens and twelve early Whistlers, one of the latter being the charming nocturne, known as the Street at Saverne, which was made by the artist on his celebrated walking trip in Alsace. It is interesting to note that this dreamlike place is the same Zabern which leaped into sudden notoriety several years ago.

W. M. I., JR.

Perneb, the mastaba tomb of Userkaf-ankh and his wife, the pyramid of King Sahurê, and the Hypostyle Hall of the temple of Karnak; several classical subjects: the Akropolis, the Arch of Constantine, the monument of Lysikrates at Athens, the Pantheon, and the Parthenon; and the following mediaeval subjects: the cathedral of Notre Dame at Paris, the portal of the church of Saint Trophime at Arles, the Butchers' Guild House at Hildesheim, and the hall of Penshurst Castle.



MODEL OF THE NARTHEX OF SANTA SOPHIA, CONSTANTINOPLE
(DETAIL)

THE NARTHEX OF SANTA SOPHIA

THE advantage of exhibiting small-size reproductions of great buildings and other architectural monuments has been recognized by the Metropolitan Museum for many years, ever since the bequest of Levi Hale Willard made possible the purchasing of a collection of "objects illustrative of the art and science of architecture." The models now shown in this collection and elsewhere include a number of Egyptian subjects: the mastaba tomb of

To this list may now be added a model of the narthex of the church of Santa Sophia at Constantinople as it was in the days of Justinian, about 550 A.D., and as it is in large part today. The narthex itself is 200 feet long, 35 feet wide, and 45 feet high. The scale of the model is the same as that of the Hall of Penshurst in Kent, the model installed last year, an inch to a foot. The walls are covered, as at present, with rich marbles of different colors; the vaulted ceiling and lunettes are filled with mosaics, restored from descriptions. In these, figures in bright colors are surrounded by a

gold background. The doorways, as in the church in that day, are hung with textiles of characteristic Byzantine pattern, suggested by the hangings appearing in the mosaics in the church of San Vitale at Ravenna.

At the central doorway between the church and the narthex, in a shaft of light streaming in from an outer doorway, a group of noble and priestly figures has been placed. It represents the Emperor Justinian, the Empress Theodora, and their train approaching the Patriarch of the Greek Church and several priests. To one of these Justinian is just handing his golden crown that he may enter the nave to worship as a man, not as a monarch. The Empress Theodora also will divest herself of the insignia of royalty before she enters the church itself. Other priests bear a bowl of holy water and the Bible. The crucifer carries the double cross of Santa Sophia.

Every detail in the costumes has been determined after a careful study of the mosaics in Ravenna referred to above, which show the emperor and empress and their trains, and reference to the reproductions in color of Byzantine textiles in *Ancient Oriental Carpet Patterns* after *Pictures and Originals of the XV and XVI Centuries* by Lessing. The emperor and his followers wear tunics reaching to the knees and having decorative bands and squares of woven ornament. Over these are thrown semicircular cloaks fastened on the right shoulder with a gold fibula. On each cloak large panels of woven ornament appear on the front and back. The cloaks of the emperor and empress are of a rich red, the royal purple.

By introducing into the principal church of the Byzantine Empire a group including the emperor himself, the builder of the church and the lawgiver of his day, a note of historic realism is struck which makes the model more entertaining, instructive, and stimulating to the student of the history of art.

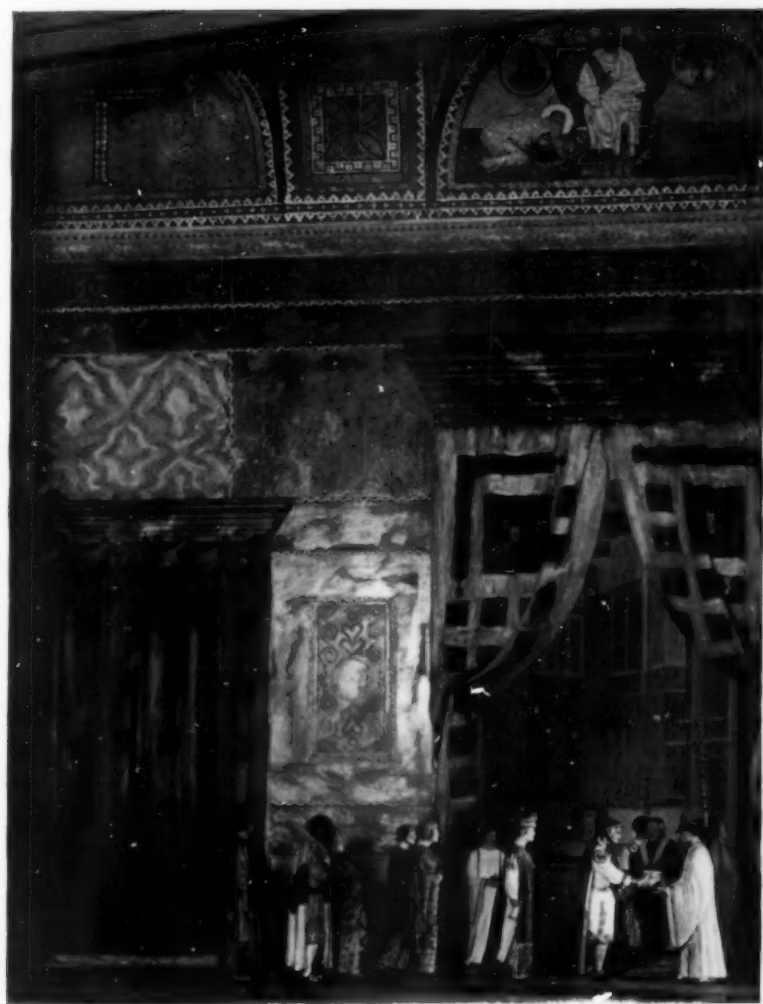
PROGRESSIVENESS

THE twelfth annual meeting of the American Association of Museums, convened at the American Museum of Natural

History and this museum on May 21-23, was in point of numbers the most successful yet held and in the interest and reach of the papers presented unusually stimulating. To record in any adequate fashion all the papers of interest is manifestly impossible within the limits of a brief note; we can only jot down two impressions gained by one museum worker.

First, through the programme listened to at the Metropolitan Museum on Tuesday—both the session on *Methods of Display in Museums of Art* and that on *The Producer and the Museum*—palpitated one dominant note, the recognition of the mutual dependence of art museum, shop, manufacturer, craftsman, artist, and trade press upon one another, and their common responsibility toward the same public. This was indicated at the start by the list of speakers, which included among others museum officials, representatives of such firms as The Gorham Company and B. Altman and Company, such a recognized spokesman for the museum visitor as Mrs. Schuyler Van Rensselaer, a well-known manufacturer, and men associated with the trade press. It was illustrated in Frederick A. Hoffman's discussion of *Window Dressing*, in which he made clear that a knowledge of the same artistic principles that the curator uses in installing his exhibition is essential to the successful performance of the task of the window dresser, and that his work may be justly termed an art. It was emphasized again in the truly remarkable figures given by Miss Adelaide Hasse of the New York Public Library in her paper on *The Extent of the Trade Press* and driven home by the following speaker, J. P. Rome, secretary of the Art in Trades Club, in his discussion of *The Functions of the Trade Press*, which, he said, was a medium between the museum on the one hand and the trade, and ultimately the people, on the other. That the trade press is a real factor in the success of the museum of art, no one could question after hearing these illuminating papers.

Secondly, at the session held on Wednesday morning at the American Museum of Natural History, a session planned by a museum instructor and devoted to the



MODEL OF THE NARTHEX OF SANTA SOPHIA, CONSTANTINOPLE

problems of museum instruction, the breadth of vision of this class of museum workers and their capacity for detail in carrying out far-reaching plans were unmistakably manifested. Under the title, *Aesthetic Standards and Commercial Tendencies in Art Education*, Homer E. Keyes of Dartmouth College in a paper brimming with wit showed the reasonableness of the public school teacher's giving his pupils references to definite parts of the museum collection for the preparation of his assignment, just as today he gives references to books in the public library. Mrs. Agnes L. Vaughan of the Metropolitan Museum spoke convincingly on *Correlation of Instruction in Museums*. In her own words, her proposal was that "the instructors in the different kinds of museums in a community should collaborate in preparing a course of study in their museums that would fit into school work, and would relate the different parts of the study in such a manner that the pupil might realize the unity as well as the variety of man's interests. . . . Such study might help to instill a sense of the dignity of labor as well as the glory of creative achievement, the satisfaction of work in spite of the drudgery of modern industry." Miss Delia I. Griffin of the Children's Museum in Boston told what has already been done and suggested what might be accomplished in the *Exchange of Material for Educational Work between different museums*, in this way placing the peculiar advantages of each museum at the disposition of all the others. The two following papers—*The Museum's Part in the Making of Americans* by Mrs. Laura W. L. Scales, docent in the Boston Museum of Fine Arts, and *Americanization through Drama with Aid of Museums* by Miss Lotta A. Clark of the Boston Normal School—were two chapters of the same story, a true story with a Bostonian setting. A serious attempt has there been made on behalf of the foreign-born residents to build a bridge through the aid of art and drama between the old life of the immigrant and the new, and thus to bring together the varied elements of our modern city population in a patriotism that recognizes our

indebtedness to other countries, that appreciates our common heritage of art and literature, and that knows our American history and ideals.

W. E. H.

THE PUBLIC AND THE EXHIBITIONS OF A MUSEUM¹

MUSEUMS of Fine Art have given a great deal of time and thought to the exhibition of works of art in such a way that they can be best seen; but they have apparently given little time and thought to the exhibition of them in such a way that they can be most enjoyed. They have failed to recognize in any marked degree that the imprint of a work of art depends not only on the object itself, but on what may be called the receptivity of the beholder, that is, on his physical, mental, and emotional condition. They have failed indeed to adjust themselves to the fact that a form of exhibition which presently renders a visitor tired in mind and body will bore him, while a form which retains to the full his vitality may make him reluctant to leave and eager to return.

The difference between exhibiting an object in such a way that it can be best seen, and exhibiting it in such a way that it can be most enjoyed, may well be a radical difference in theory; yet it calls for an amplification rather than a revolutionary change in arrangement. It calls not only for good light, but for an arrangement that shall give the greatest spiritual joy in the object shown, so that it may not only be seen by the eyes, but be felt by the heart. It amounts indeed to an intensive development of enjoyment in works of art already owned; and if it attains in any substantial degree what it attempts it will certainly far more than justify its cost.

In considering this matter it should be borne in mind that every museum has the limitations of a public institution. It must exhibit many forms of art to develop

¹ Reprinted, with permission, from the Report of the President of the Boston Museum of Fine Arts, Morris Gray, in the Annual Report for the Year 1916, pp. 17-22.

and gratify the taste of a great many people. It must make its exhibitions stately, dignified—perhaps, as a rule, austere. It cannot give to nearly the extent that a private owner can the enjoyment that comes from intimate personal relationship—an open fire on the hearth, an easy chair, a window giving side light. Yet even so, if a museum recognizes the value of that personal relation, it may easily create places occasionally which would give greater enjoyment in themselves and, through their restfulness and variety, give greater enjoyment in the other parts of the exhibition.

It is not appropriate in a report of this nature to go into details of such an exhibition—one which calls not only for a knowledge of art, but above all for an understanding of human nature. Yet it may be worth while to speak of one or two instances in order to elucidate the principle involved.

1. The typical museum exhibits its works of art, whether on the walls or in the cases, for the man who stands, and it places its settees and chairs rather to give temporary rest from the weariness of sight-seeing than to give the opportunity of close relationship with the object. Now men do not read poetry standing up; they do not listen to music standing up. Why? Because they enjoy them more if they are seated, and thus are saved fatigue. Usually, of course, they must stand up and move about to see works of art; but wherever they can sit down and thus get greater enjoyment they should at least be given the opportunity.

Here and there in the different departments, therefore, museums would do well to exhibit works of art distinctly for the man who is seated, and, further, to exhibit them in such a way as not only to rest the body, but to give the knowledge that is needed and the environment that accentuates the emotional imprint that the object gives. A museum can go far towards accomplishing this purpose by means of a light chair easily adjusted, a brief printed description lying on a nearby table, and an appropriate environment. This environment is probably the most

debatable factor. To some people a low window, a shaft of sunlight in the room, the incidental use of a piece of antique furniture, or a textile, or a growing plant are all distractions. Yet if they are used with careful discrimination and invariably in subordination to the objects exhibited, they may well tend not to distract, but rather to awaken the emotional nature, and thus give an opportunity to receive the deepest impression from the object; just as a fire on the hearth of the library and the wistaria at its window give an environment that may well beget a greater enjoyment of Keats.

2. One brief instance more: The exhibition galleries of museums open out of each other usually. This gives a certain stately effect and enables the better handling of crowds on free days; and it may well be wise, and indeed necessary. Yet it entails a certain corridor use of the rooms, which constantly disturbs the man who is rapt in the contemplation of a work of art and tends to give even him, unfortunately, a restless, hurried feeling. Here and there in the different departments museums would do well to exhibit some of their greatest works of art in alcoves or rooms to be entered presumably only by those interested. This would have the advantage of calling attention to the importance of the object and avoiding to that extent the effort of discrimination as well as of giving the opportunity of undisturbed contemplation.

Intellectual interest in objects of art is common; emotional interest is rare. If the Museum, in the way suggested or in any other way, shall exhibit its objects so as to appeal more largely, not only to the mind, but to the heart, so as to bring the visitor not merely the pleasures of study and criticism, but the happiness of exaltation, it will serve its public well. For great art is, in its ultimate character, personal. It is an appeal from height to height, from one who can speak to one who can only listen, from one who understands to one who needs; and it comes like a handclasp even across the centuries.

MORRIS GRAY.

NOTES

MEMBERSHIP. At a meeting of the Board of Trustees held on Monday afternoon, May 21, the following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

MARIE TORRANCE HADDEN

FELLOWSHIP MEMBERS

MRS. FREDERICK C. HICKS

MRS. CLARENCE M. HYDE

SUSTAINING MEMBERS

MRS. LOUIS FITZGERALD

MRS. S. HAROLD FREEMAN

MRS. BRAYTON IVES

LOUIS B. WADE

Three hundred and thirteen persons were elected Annual Members.

BEQUEST OF ISAAC D. FLETCHER. The public press has already announced the beneficent bequest to the Museum by the late Isaac D. Fletcher of his collections of objects of art, and his provision for its residuary legateeship of his estate. Expressing in his will his desires with regard to the disposition of his collections, he yet defers to the judgment of the Trustees in the carrying of them out in the light of Museum experience—a high tribute, and a fine expression of his confidence in the wisdom of the Board.

A BEQUEST OF WATCHES AND LACES. It is gratifying to record that under the provisions of the will of the late Mrs. George A. Hearn, the valuable collection of eighty-seven watches, lent to the Museum by her in 1907, will remain on exhibition as the property of the Museum. A catalogue of this collection, printed at the expense of Mr. Hearn, has been on sale since the loan was made. Mrs. Hearn in her will also generously bequeathed to the Trustees her collection of laces, which embraces a number of rare and valuable specimens, and these will form a notable addition to those already belonging to the Museum.

BEQUEST OF JESSIE GILLENDER. Under the will of the late Jessie Gillender, the Museum receives the sum of \$50,000. While the Corporation has been the recipient of much larger sums than this, the bequest is a notable one because it is the first benefaction in which the importance of active museum relationship to the public is recognized, and provision made for carrying on general educational work.

In the earlier days of the Museum, money was given for special educational work, notably \$50,000 from Gideon F. T. Reed, in connection with the establishment of the Industrial Art Schools; and Mrs. Jacob H. Lazarus, by her gift of \$24,000, in 1892, provided for the education of a qualified student, and her generous aid has been extended to eight students, each of whom has had a term of three years in Italy.

Miss Gillender's thoughtfulness now enables the Museum to extend its advantages in another direction, the giving of "explanatory lectures," addressed to the general public. Her wise and far-seeing provision for the use of the fund that will have her father's name, reads as follows:

FIFTH: In memory of my late father Arthur Gillender, I do hereby give to The Metropolitan Museum of Art in the City of New York, a Corporation constituted and created by Chapter 197 of the laws of 1870 of the State of New York, the sum of Fifty thousand dollars (\$50,000) to be recorded in records of above Museum under the name of Arthur Gillender, and to be designated "The Arthur Gillender Fund," the income thereof to be applied to the giving of explanatory lectures on the contents of this Museum, by men eminent in knowledge of the subjects and art objects proposed; one-half of these lectures to be addressed to the interest and for the information of the general public, the other half to and for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of The Metropolitan Museum of Art.

As both series of lectures are intended for the appreciation and enjoyment of persons of little leisure, it is hoped all the popular lectures will be given during the Winter season on Sunday afternoons and public holidays; and the technical ones, addressed to artisans, on Saturday evenings of the same period.

The examples discussed in the popular lectures being available for observation and study in the different departments of the Museum, it is suggested the use of lantern slide illustrations be distinctly subordinated to the valuable information at command of the lecturer.

Should the Trustees of the Metropolitan Museum decide, after a fair trial, that these lectures do not accomplish the purpose of this bequest, which is a numerous attendance of interested auditors, desiring additional information in regard to the art objects contained in this Museum; then the said Trustees may use the income of said Fund, either, in the Department of Decorative Industrial Art, by the purchase of objects or sets of objects, fabrics, or sets of fabrics of educational interest to students of handicraft of not less value than one year's income from the fund (Historical costumes, or objects and fabrics of merely patriotic interest are not included in this classification), or, by purchase of examples, in connection with the Department of Reproductions and Casts; attention is invited in this consideration to the profound art, especially in its early period, contained in India, Ceylon, Java, China, Japan; or, in purchase of books for the Library of said Museum, which would be of benefit to the student public. It is my wish that the Trustees of the Metropolitan Museum revert to the original purpose of this bequest, and use of said "Arthur Gillender Fund" at any time they may deem it expedient by reason of renewed public interest in the above proposed and desired lectures.

BEQUEST OF A PORTRAIT BY THOMAS HICKS. By the bequest of Angie King Hicks, the Museum comes into the possession of its first example of the work of Thomas Hicks, a well-known nineteenth-century portrait painter, whose canvases

are to be seen in New York in the City Hall and the Historical Society, among other places. The Portrait of Angie King Hicks, now in the Museum, shows the artist's characteristic facility in catching a likeness.

PAINTINGS ON LOAN. The following pictures belonging to the Museum have been lent to the New York Public Library



PORTRAIT OF ANGIE KING HICKS
BY THOMAS HICKS

and placed on exhibition at the Chatham Square Branch:

Ernest Jean Aubert, *Menu of Love*
Dionisio Baixeras-Verdaguer, *Boatmen of Barcelona*
Luigi Bisi, *Cathedral of Milan*
George Henry Boughton, *Edict of William the Testy*
George Henry Boughton, *The Two Farewells*
Jean Charles Cazin, *Landscape*
Jaroslav Cermák, *The Slave*
Charles H. Davis, *Evening*
Adrian Louis Demont, *Old Man's Garden*

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Narciso Virgilio Diaz de la Peña, Children and Lizard
 François Louis Français, Gathering Olives
 Sandford R. Gifford, Kaaterskill Clove
 Achille Glisenti, The Hunter's Story
 Nicolas Gysis, Charity
 Henri Harpignies, Moonrise
 Anton Mauve, Autumn
 Anton Mauve, Spring
 Sir David Wilkie, Return of the Highland Warrior.

EXHIBITIONS SHOWING EDUCATIONAL ACTIVITIES IN MUSEUMS. Indicative of the recent movement among museums to be of active service to the public is the material which has lately been on exhibition in this museum.

In Class Room B, graphic posters and photographs illustrated the original ways in which each museum has worked out its own method of reaching people. Classes and talks are held for grown-ups and children. Many museums send out regular loan exhibitions and offer the use of class rooms and lending material free to teachers and children. Particularly in Newark and Toledo has there been coöperation with the people of the city in an exchange of service, as the "homeland" exhibits, garden contests, and nature clubs. The Philadelphia Commercial Museum shows what may be done by the museum for manufacturer and scientific worker. Publications of various sorts are an important factor in arousing interest.

The display in Class Room C comprised photographs of models in the Metropolitan, photographs which may be lent or brought to the class rooms for study. The range of subject is broad, covering the principal periods of Egyptian architecture, the most important types of Greek and Roman buildings, and examples of mediaeval religious and secular architecture.

Both exhibits are an earnest of what a factor the museum may become in public education.

THE STAFF. Russell A. Plimpton, who has been an assistant in the Department of Decorative Arts since 1915, has been advanced to the position of Assistant Curator in that department.

Herbert E. Winlock and William M.

Milliken, assistant curators in the Departments of Egyptian Art and of Decorative Arts respectively, are at the Military Training Camp at Plattsburg, N. Y.

THE NEW JERSEY STATE MUSEUM. One long room, lighted on three sides by windows looking out on stretches of the Delaware River, contains the newly reconstructed state museum of New Jersey. From old material resurrected from store rooms, the organizer in charge, Miss Helen Perry, has evolved an installation which not only places the objects advantageously for conveying their lesson of facts, but which is harmonious and pleasing to the eye. The birds and mammals of New Jersey and the chief industries of the state form the main exhibit, while the general collections which are not of any extent are shown in the corridors. Besides these collections, there are a comprehensive set of photographs and a set of charts. The latter are lent to the schools. Attractively illustrated books are laid on a long table with comfortable chairs about it and pervading the room are flowers—wild flowers in graceful jars and charming pottery or copper bowls. The arrangement is considered carefully, and indeed is part of the general educative plan. The flowers are brought to the museum by teachers and high school pupils, and sometimes an informal lecture is given by a teacher, as the staff of the museum is not large enough to permit its members to devote time for instructing.

The coöperation with the schools has been obtained by means of invoking the interest of one teacher in each school who acts in her school as the museum representative, keeping the two institutions in touch with each other. Through this connection the museum was able to secure the very interesting exhibit of immigrant art, called a Homelands Exhibit, which closed a few days ago. The material, objects of daily use made in the mother countries, was brought to the schools by the foreign-born parents of the children, and the selection for the museum exhibition was made in sixteen different schools. Splendid Russian brasses and copper utensils

and the handsome hand-woven linens of the Hungarians were especially noteworthy. The exhibit gave occasion for the entertaining of groups of aliens and for the building up of a real friendship between these people and a state institution.

THE COLLEGE ART ASSOCIATION. To come away from a three days' convention regretting that it might not have been prolonged is to pay an unusual tribute as well to the programme committee as to the foresight with which the plan of local entertainment was arranged. The sixth annual meeting of the College Art Association, held in Cincinnati on April 5-7, was most fortunate in both these respects.

The proceedings of the meeting are to be published in full, but two of the topics may be noted here as of more general interest. The status of instruction in art in the institutions of higher learning was discussed in connection with the report of a committee which has been investigating this subject during the last two years. Their investigation has shown that only a small proportion of colleges offer courses in this subject and that in these institutions the undergraduates do not show themselves eager to embrace the opportunities available. No doubt the difficulty here is in large part due to the isolation of such courses from the training of the earlier years.

In this connection the explanation of methods employed by Miss Deborah Kallen in teaching classes of settlement children at the Boston Museum was altogether encouraging. The ease with which delicate questions of color and value are understood by these children and their appreciation of beautiful quality suggest that with proper instruction the early stages of design are as naturally understood and as easily employed by the child as are the rudiments of a foreign language. It

would seem that the College Art Association must in time take into consideration both the elementary and the secondary school training with the object of securing, from the beginning, adequate emphasis upon problems of design, whether in the creative or the appreciative study of art.

A topic enlisting the interest of East as well as West was that of loan exhibitions in colleges and universities. The record of exhibits held at the University of Kansas was remarkable for the high standard maintained, the interest manifested by the community at large, and the effective educational use made of the collections. The exhibition most important in all these respects was the collection lent from Carnegie Institute in Pittsburgh. The expense for this exhibition was \$1,200, the entire cost being more than covered by admission fees of 25 cents. Such a response would gratify some of our largest museums. A plan for organization and propaganda is under consideration and the association hopes that an increasing number of institutions may coöperate in so practical a plan of education. In Dartmouth the exhibition is made practice-material for an elementary training in museum-method, the unpacking and recording, and to some extent the arrangement of collections being in the hands of students. The exhibit provides material for classes in language and "copy" for journalism as well as laboratory illustration for courses in the history of art.

SUMMER ADDRESSES.—Will every member of the Museum and subscriber to the BULLETIN kindly send to the Secretary of the Museum a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect, that the correct mailing list for the summer season may be prepared?

LIST OF ACCESSIONS

MAY, 1917

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	†Two blue glazed steatite duck seals, two blue glazed pottery scarabs, and a blue glazed steatite plaque, XVIII dynasty...	Gift of the Executors of the Estate of Frederica Gore Davis.
ARMS AND ARMOR.....	†Sword, American, 1777.....	Bequest of George Willett Van Nest.
CERAMICS.....	†Rakka vase, ninth century; Rakka jar, twelfth or thirteenth century; Kashan vase, seventeenth century—Persian.....	Purchase.
	†Plate, Sino-Lowestoft, with emblem of the Society of the Cincinnati, one of a set made for George Washington, Chinese, eighteenth century.....	Purchase.
	*Lavatory, glazed pottery, Mexican, eighteenth century.....	Gift of Mrs. Robert W. de Forest.
MINIATURES AND MANUSCRIPTS	†Four miniatures, Persian, fifteenth and sixteenth centuries..	Purchase.
PAINTINGS.....	†Portrait of Colonel Marinus Willett, artist unknown; portrait of Mrs. Marinus Willett and Child, by John Vanderlyn.....	Bequest of George Willett Van Nest.
	†Portrait of Mark Twain by Charles Noel Flagg.....	Gift of Miss Ellen Earle Flagg.
REPRODUCTIONS.....	*Two models in wood and bronze illustrating the manner in which the Central Park obelisk was taken down at Alexandria and afterward set up in New York.	Gift of Frank Price.
TEXTILES.....	†Embroidery, English, thirteenth century.....	Purchase.
	*Embroidered cover, Italian, seventeenth century.....	Gift of Mrs. Edward S. Harkness.
	*Cover, linen, Italian, seventeenth century.....	Gift of Mrs. Laurent Oppenheim.
	†Brocade, French, period of Louis XV.....	Gift of Mrs. E. B. Andrews.
	*Chintz, French (Mülhausen), early nineteenth century.....	Gift of Miss Elizabeth C. Washington.
	*Two chintz curtains, English, eighteenth century.....	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
COSTUMES.....	†Bishop's mitre, Spanish, sixteenth century.....	Purchase.
	†Embroidered silk coat, Chinese, nineteenth century; embroidered silk vest, French or English, eighteenth century.....	Gift of F. S. Dellenbaugh, from the Estate of Belle Dellenbaugh.

LIST OF LOANS

LOCATION	OBJECT	SOURCE
(Floor II, Room 5)	Seated figure, porcelain, Chinese, K'ang-hsi period.....	Lent by Paul Baerwald.
(Floor II, Room 22)	Silver sifter, maker, Michael Rouse, American, early eighteenth century.....	Lent by Hon. A. T. Clearwater.
	*Red figured terracotta kylix, Athenian, V century B. C.....	Lent by Albert Gallatin.
	*Painting, Portrait of George Washington, by Gilbert Stuart.....	Lent by Robert L. Pierrepont.
(Floor II, Room 26)	Painting, Portrait of a Lady, by Frans Hals.....	Lent by Joseph Sampson Stevens.
(Floor II, Room 25)	Pastel, Head of a Girl, by Pierre Puvis de Chavannes.....	Lent by William M. Taylor.

LIST OF DONORS OF BOOKS AND PRINTS

THE LIBRARY

Edward D. Adams
Mrs. H. M. Arnold
Miss Katherine M. Ball
Mrs. Thomas Jefferson Coolidge, Jr.

Messrs. Durand-Ruel
Desmond Fitzgerald
Meyer Goodfriend
Indiana Historical Commission
R. A. Meyer-Riefstahl
Perry Walton

THE DEPT. OF PRINTS

Anonymous donor
Theodore DeWitt
David Keppel
Paul J. Sachs

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

OFFICERS AND TRUSTEES OF THE
MUSEUM

ROBERT W. DE FOREST,	President
JOSEPH H. CHOATE,	First Vice-President
HENRY WALTERS,	Second Vice-President
HOWARD MANSFIELD,	Treasurer
WILLIAM LORING ANDREWS,	Honorary Librarian
HENRY W. KENT,	Secretary

EDWARD D. ADAMS	JOHN G. JOHNSON
GEORGE F. BAKER	LEWIS CASS LEDYARD
GEORGE BLUMENTHAL	V. EVERIT MACY
DANIEL CHESTER FRENCH	J. P. MORGAN
HENRY CLAY FRICK	WILLIAM C. OSBORN
CHARLES W. GOULD	SAMUEL T. PETERS
R. T. HAINES HALSEY	HENRY S. PRITCHETT
EDWARD S. HARKNESS	ELIHU ROOT

STAFF OF THE MUSEUM

Director,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Acting Curator of Decorative Arts,	DURR FRIEDLEY
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Curator of Prints,	WILLIAM M. IVINS, JR.
Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise.....	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually.....	25
ANNUAL MEMBERS, who pay annually.....	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P. M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Orders by mail may be addressed to the Secretary. See special leaflets.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.